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Research Paper

Designing and Validating an Integrated Model of Curriculum Components and Aesthetic Training in Higher Education

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Abstract

The present study aims to design and validate integrated pattern of curriculum patterns and aesthetics training in higher education system. The ultimate goal is to find aesthetics components, which can be used along with other curriculum components originated from humanities in the university curriculum. The present research was conducted using a mixed method of exploratory type in particular qualitative-quantitative. Statistical population of the quantitative and qualitative sections involved state universities of Khoozestan province. Considering the participants' experiences, attitudes and comprehension, qualitative research method (data-based theory strategy developed by Strauss and Corbin) was used in the first section. Correlation method was used in qualitative section, considering integration and correlation among the components and validation of the underlying pattern. The data were analyzed with the aid of MAXQAD qualitative analysis software based on Strauss and Corbin systematic problem solution in three stages of open, axial and selective coding. Moreover, Delfi's method was used for unanimity of a group of experts in order to develop the main model of the present research study. The components obtained were used in developing the proposed pattern. Findings of the study indicated that art and aesthetics, as the two worldviews in curriculum, involve various components and inspirations. These components can be employed with focus on important components of curriculum design such as objectives, content, method and evaluation of design, development and implementation of curricula. Finally, the conceptual pattern was recognized valid by experts of curriculum design at Khoozestan province university and the necessary corrections suggested by them were used in the proposed pattern.

Key Words: Curriculum Design, Higher Education, Aesthetics, Aesthetic Training, Integrated Model.

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Introduction

Higher education is considered as the key component in educational system and human resource development of each country. Educational system performance is an instrument to solve the problems and meet the needs of the society. Special educational needs are different in different age groups, which determine specific logic of educational process in higher education (dehghani et.al 2019). Since higher education has the crucial responsibility of training expert human resources, so it is necessary to use appropriate, accurate and systemic methods in design, implementation and evaluation of its activities (Hemati et.al 2018). Considering highly important role of university in the country's development and growth evaluation of the university's performance is of great importance (Paripour 2020). With fast paced industrial growth and independency of some countries, demand for higher education encountered increasing trend (Barbara 2010). Education and training which is responsible for teaching sciences and train the citizens in most countries as an educational and training entity should take into account all existentialist dimensions of human. However, an overview of the history of education and training in the countries indicates that educational system of the countries acts purposeful in cognitive and educational aspects and other existentialist aspects of human have been either ignored or, if not ignored, aren't considerable and purposeful. This is while the ultimate goal of

education and training is exploring strong internal points of individuals and to help them identify their mental and practical abilities. Modern educational systems are moving toward the programs which are in line with potentials, abilities and strong points of students in terms of employing different meaning building systems (Mehr Mohammadi, 25, 2010).

Our public education and training programs train masters and students in order to read, write, think analytically, count and reach their abilities with different methods. However, what is ignored in this path is their potentials, creativity, emotions and feelings, In general, if we want to train a learner, we should train all his potential abilities in favor of him and community progress. However, the main obstacle on this way, is lack of educational and training system, which focuses on improving all the necessary potential skills. To be precise, we are confronting a contradiction in the standard systems of the educational system, which pays attention to the knowledge of a specific field and to train of the creative scholars and innovation in that field. Universities, too, as a high level entity in the field of training and education are not exception to this law. One of the main aspects ignored by the educational systems is emotional aspect of the learners. Although both education and training philosophers and experts of training sciences such as training and development psychologists have clarified the importance of the issue (paying attention to the

emotional dimension of the learners) as much as possible, this aspect is ignored in practice while planning and education. Undoubtedly, one of the main controversial and important issues in this field is attention of curriculum design to personal creativity. Creativity is one of the considerable and interesting issues in the common educational system discourse.

Aesthetic training has various functions and consequences such as influencing cognitive development, academic progress, obtaining cultural identity, effects on training youth for specific purposes, emotional and social development, emotional evacuation regulation and adjusting emotions and feelings (Tamanayifar et.al 2019), improving inner motivations, improving meta-cognitive skills (Musipour 2014 and Nalinine 2012), establishing balance between logical world and emotional world, On the other hand, aesthetics training results in getting competence in teaching and professional act of master (Mirarefin 2010), improvement of cyber space and effective cooperation with the students, academic progress, improving Aesthetic transformation experience and also development of aesthetics value. Review of the related literature in the field of place of aesthetic training in training and education system specially university indicates that the students and master has not enough knowledge of artistic training (Tahvilian 2016). Moreover, in aesthetic training, ignoring prescriptive, semi-prescriptive and non-prescriptive

dimensions result in decreased work quality of the master and learning and training, consequently (Lorkian 2011). Moreover, in spite of its influence on all-dimensional development of the students it has specific place both in curriculum plan of the university systems and in implementation (Tahmasebzadeh 2014). Different studies have been conducted on necessity of improving curriculum and placing aesthetic training along with a cognitive approach, in order to overcome weaknesses in different fields such as management and strategy, research and development (Rezaei 2013).

Among foreign studies are findings of Vnalinine (2012), which indicated that the relationship among art, education and training is justified from social, cultural, cognitive and academic development aspects. Moreover, art can have wide use in the university. Even, Fredit's findings (1993) are in balance with this issue proposing the necessity of paying attention to aesthetics by the youth. These findings are initial background for the present research focusing on the issue that if art can be effective in the process of education and training, how can we practice it. Hence, in this research it was tried to proceed on the underlying issue. Rest of the foreign studies have proceeded on the role of art in academic development of other courses and this is the indicator of the necessity of development of implementing and placing art and aesthetics in the whole education and training process. It seems that to reach the

underlying objectives of the universities it is necessary to enter concepts such as aesthetic view, aesthetic biology (bio-art), aesthetic knowledge and competence into the field of curriculum planner's literature, policy makers, managers, masters and students in all fields and universities.

Theoretical principles

Art and Aesthetics-Oriented Curriculum.

In this type of relation, art and aesthetics are considered as a view, identity and basis for curriculum, which can be learned from art and aesthetics world and employ them in curriculum development and planning procedure. As Smith (2004, p.163) mentions: curriculum theorists study different aspects of institutional education (such as teaching, learning, assessment, management and university atmosphere) from aesthetics point of view. In another work he says (2008): teaching is like an art such as acting and performing, learning is like the experience of aesthetics and evaluation such as artistic criticism and expertise. Moreover, educational leadership might be similar to aesthetic procedures. Gutshalk (quoted from Aiser, 2005) states that "like artists, masters should encounter backgrounds, objectives, structure, limitations and values in their job. Background is composed of two parts: internal and external. Internal part is related to talents and personal traits and external part focuses on social realities. Structure refers to constituting elements of a holistic unit rooted

from internal and external backgrounds. In other words, how elements of internal and external backgrounds are juxtaposed in order to form a holistic unit (whether an artistic product or an aesthetic experience). Limitations are things which prevent attempts. These limits are various. Some of them are rooted from the employed media and some others are the results of dominant cultural factors. Finally, value notes are influential in backgrounds, objectives, organizing the issue and completion of the work and project. according to Goshtalk, masters and artists both deal with these variables in order to create an artistic product or a teaching pattern relying on the creativity. Valance (2009) describes general principles of understanding curriculum as an artistic product as follows:

Both products are artificial made by human

Both are a mean for communication between builders and an addressee.

Both are attempting to recreate the builders' knowledge in an understandable way for the addressee.

Both are product of a problem solution process.

Both find meaning under the shadow of being accessed by the addressee.

Both define a framework for the addressee's experiences.

When attracted the addressee's attention both can trigger intensive reactions.

In the tradition framework both can be placed in the same dish in terms of history and style change.

Both are welcoming criticism and evaluation.

In the field of similarity between artistic products and curriculum Aro Smith (1971, p.520), mentions that: "In art field, film is not merely a media rather it is a curriculum. Since a film is one part of the general culture, it can be used in general training plans".

Aiser is one of the most popular theoreticians of the curriculum planning who speaks of the importance of training art and also art world taught in the field of training and education. He (2002) mentions that arts can teach eight key competences to the people which are:

1-understanding relations: arts help the students to recognize that nothing stands alone, in other words the students, while acting in an artistic work figure out how different parts affect each other.

2-Paying attention to delicacies: arts teach that small differences have wide effects. For example, while speaking or writing, paying attention to details and delicacies requires language use in a way that metaphor, irony and references should be used in it.

3-Arts result in the awareness that problems might have different solutions

4-Work and activity in the field of arts can change goals during the process and tools also are able to adjust the goals

5-Arts train the decision making power in absence of predetermined rules such as judging what has been done completely then.

6-Illusion is a content resource in the arts

7-Arts train the students' ability to do the things in the zone of a media. Since each media has its own limitations so activity in the zone of a media leads the person to the point that while confronting the limits they try to find a way or solution.

8-Arts train the background for using an aesthetical framework and viewing the universe.

Now we will compare these eight competences with eight characteristics of high level thinking mentioned by Resink (quoted from Faqihi 2008):

High level thinking isn't algorithmic and predetermined High level thinking is complex; whole moving path is not clear and understandable from every point.

High level thinking presents multiple solutions, each has some disadvantages compared to one unique solution

High level thinking is mostly accompanied with uncertainty and all dimensions of the underlying job are not known.

High level thinking is accompanied with intellectual self-control and if another person control and reread the job stages step by step, isolation of high level thinking is not revealed and identified in the person.

High level thinking includes intervening and apparently irrelevant concepts, so that a clear irregularity is seen in the structure.

High level thinking requires consuming mental energy and a wide range of mental activity is seen in judgments and interpretations.

When we compare the eight characteristics of high level thinking with the eight

competences, which can be taught by the arts, one kind of correspondences can be between among them. For example, the arts show that the problems can have different solutions and the person can think of different solutions to explore them. This requires thinking and Resink sees generation of different solutions as the result of high level thinking, in other words arts can provide high level thinking conditions.

Another reason to consider a correspondence between high level thinking characteristics and the competences born by art is the issue of nonlinearity and lack of predetermined rules in both of them. Aisier mentions that arts improve decision making power in absence of predetermined rules and Resink sees high level thinking as non-algorithmic and speaks of accompany of high level thinking with uncertainty and recognition of all dimensions of high level thinking. In other words, the processes of artistic activities and high level thinking both are not completely linear and we cannot expect different people to implement them at the same level with predetermined pattern. Hence, such type of correspondence might explain potentials of artistic activities in training high level thinking.

Aisier (2002, pp196-209) mentions that, training and education can take the following eight lessons from art:

- 1-there is more than one solution to each problem
- 2-Framework and content are not separate from each other, in other word the method and content are not separate from

each other and there are effective in formation of each other.

3-Giving importance to imagination.

4-Paying attention to the relations among elements and components of a whole

5-Paying attention to internal motivation and obtaining inner satisfaction

6-Literacy (reading and writing) and quantity are not the only tools of improving and restoring human's understanding (paying attention to other knowledge and media and quality)

7-Flexibility of goals

8-Importance of duration of an experience (aesthetics experience)

Mehr Mohammadi (2011 pp 26- 31) mentions the following eleven strategies inspired by art world in order to improve education quality and learning process:

1-Inviting the master to take thoughtful master policy and character and bravery toward adjustment of the suggested and experienced procedures or even exceeding them.

2-Predicting learning and assessment opportunities from project type or with open structure.

3-Preparing the conditions for the students' failure to provide the conditions for encountering the real life problems

4-Giving freedom to the students when selecting self-reflection format.

5-Creating flexibility in curriculum and placing non-prescriptive parts.

6-Entering excitement to education and training procedure

and eliminating monotonous boring plans from the university

7-Paying attention to thinking in training.

8- Relying on the fact that next learning starts with connecting to what the youth think know not necessarily with what they know

9-Attempt to do qualitative assessment instead of quantitative assessment.

10-Accompanying cognition with emotion and vice versus in the teaching process.

11-Paying attention to the issues of aesthetics and pleasantness in presenting different courses through giving importance to objective presentation format and issues such as shape and icon of books, class arrangements, ...

As it was mentioned earlier, we explained the similarities on the relationship between Valance curriculum and proceeded on general principles for understanding curriculum as an artistic product. Aiser mentions the abilities that can be trained by arts in the addressees. He also mentions the eight lessons which can be learned from art world by training and education. Mehr Mohammadi, also, proceeds on investigation of the taught inspired by art world to improve education quality and learning process. Comments of all three theoreticians and other people indicate applications and taught of art for curriculum. These words consider art and aesthetics as one of the principles of curriculum design and relying on this approach some components might be proposed for curriculum and discuss the issue of art and aesthetics-oriented curriculum.

Methodology

The research method is integrated, which was mostly conducted in qualitative and quantitative method. In this project, due to taking multidimensional approach toward combining curriculum and aesthetics training components in higher education, we chose to follow explorative integrated paradigm, so that after identification of components of curriculum and aesthetics training in higher education and relying on qualitative method, needed quantitative methods in order to confirm the pattern. The present research is explorative integrated research in terms of integrated research design. In this research project firstly we elicited dimensions and components of aesthetics training in higher education from the related literature, interviewing experts and philosophers of aesthetics and curriculum planning. Then appropriate conceptual pattern of combining curriculum and aesthetics training in higher education was proposed. Finally, this research while presenting an integrated pattern of curriculum and aesthetics training in higher education, based on the explored components appropriateness of the pattern and its components was investigated by a questioner from experts' view. And finally this study proceeded on the valuation of pattern validity in higher education relying on Delfi method. In the end if necessary, we will proceed on correction of validity evaluation results-oriented pattern in the study population and final integrated validation pattern of curriculum

and aesthetics components are presented in the higher education. Since the research findings can be used in the future decisions related to curriculum in higher education, so the research type is applied, however it was conducted in survey method. Hence, the present research uses analysis-oriented qualitative method in order to obtain knowledge of the contents and then presenting an organized questioner the experts' view is explored to confirm the importance of the factors. Identifying the concepts, now and relying on a quantitative approach we can proceed on exploring the most important relations among effective variables and the relationship between identified variables and presenting a pattern through integrating curriculum and aesthetics training and pattern.

In general, background method was used in the qualitative section of the research and the data were analyzed in the three stages of coding (open, axial and selective coding), which involve identification of significant key notes (verbal evidences), conceptualization and code exploration (open coding), categorization (axial coding) and identification of overall structure of the research (selective coding). For promoting the analysis accuracy and reliability, two external supervisors were employed, who were dominant in qualitative research. Some parts of the data coding procedure were conducted by using software and some other parts were conducted manually by the scholar. In the quantitative section, a questioner was used for

validation of the designed conceptual pattern or the pattern experimental test in order to analyze the obtained data, since the main goal of quantitative part was summarization of the data and investigation of the internal correlation of a lot of variables. Finally they were categorized in the form of limited general factors.

The statistical population in the qualitative section involved curriculum studies experts and theoreticians and faculty members of humanities faculties of Khoozestan province state universities. In this phase, targeted sampling method of frequency was used in theoretical sampling method. Hence and considering the research problem the appropriate participants for interview were selected from among all faculty members and state university presidents of Khoozestan state universities in line with the pattern explanation. Finally, at the end of interviewing the 10th participant we reached theoretical saturation and this number was identified as sufficient for the interview. The data collection tools of qualitative section were use of semi-structured questioner based on which the interview was conducted. For assurance of the research validity, the scholar employed method such as investigation by the members, data triangulation and reviewing by the colleagues. Moreover, in this section, retest method and agreement between the two coders were used for investigation of the interviews reliability.

Research Findings

Ten half-organized interview experts were employed to reach a unanimity and for data collection. After each interview, the implementation procedure was done and written for data analysis. The key points and basic issues were explored after

conceptualization of each interview. Following concepts and topics shown in the tables were explored in determining dimensions and components of aesthetics training in higher education based on each element of curriculum, separately.

Table 1. The concepts and topics explored based on curriculum-oriented aesthetics components from experts view for the element of objective

Experts (The source of concept extraction)	Concepts	topics	Themes
1	Observing balance and unity in curriculum plan	Goal unity	Unity and coherence
2	Connecting the goals to creation beauties	Creation beauty	
2	Purposes should be balanced	balance	
3	Determining personal differences-oriented objectives	personal differences	
5	Considering expressive results and problem solution purposes along with behavioral goals	Problem solution behavioral results	
6,9	Purposes should be open, holistic and flexible	Flexibility	
2	Training and leading aesthetics tendency among the students	Aesthetics and seeking beauty	
4,8,5	Training convergent creativity and thinking	Creativity	
9	Training intuition	Evidences	
1,7	Training power of imagination	Imagination	Emotions
1,5	Attraction of goals through tangibility and sensation	Goals substantiation	
5	Accordance of objectives with aesthetical development(sensory, imaginary and fantasy)	Sensory	
3,7	Critical thinking training	Critical thinking	Qualitative self-awareness
4	Paying attention to humanistic aspect of art i.e. the role of art in human's booming and development of social and basic relations	Booming in social, basic and emotional communications	
8	Developing emotion, view and students' morality toward the environment and human community issues		

8	Increasing individuals speech power	Power of speech	instrument
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Table 2. The concepts and topics explored based on curriculum-oriented aesthetics components from experts view for the element of content

Concepts	Topics	Themes
Tangibility of the content targeting power of imagination	Employment of power of imagination in content	Imagination
Paying attention to imagination through organizing methods from subjective to objective and from whole to part in applicable cases		
Explaining humanistic dimension of art based on multidisciplinary organizing in all courses	Multidisciplinary approach	Unity and coherence
Using multidisciplinary organizing approach to introduce aesthetics in all courses		
Content balance in terms of paying attention to all fields of learning	Paying attention to all fields of learning	
Using multicultural multimedia instruments in learning	Multimedia of training	
Predicting the chance of first hand experiences for students	First hand experiences	
Paying attention and focusing on cultural heritages	Emphasizing on cultural heritage	
Paying attention to micro-cultures and local cultures		
Accordance of form and content in producing an artistic production	Producing an artistic production	
Paying attention to gender features of the students	Gender traits	
Paying attention to daily life issues	Daily life issues	
Employing an art expert in curriculum plan	Employment of art expert	
Paying attention to freedom and independency of students in order to observe individual differences	Paying attention to individual differences	Qualitative self-awareness
Emphasizing on cooperative training	Cooperative learning	
Using potentials of all artistic fields for content enrichment	Enrichment of the content with the aid of art	
Predicting blank pages in the books to draw pictures, designs , ... by students	Convergent thinking	
Supporting content from reaching convergent thinking and creativity	improvement and creativity among the students	
Content support from development of social and environmental ethics and view	Development of international and environmental view	
Content support from development of international view and problems		

Content support from training speech and interactive power of students	Training speech power	Feelings
Motivating and integrated use of five senses by the content	Improving senses	

Table 3. The concepts and topics explored based on curriculum-oriented aesthetics components from experts view for the element of method

Concepts	Topics	Themes
Use of visual formats for tangibility of teaching	Using aesthetics in teaching	Feeling
Use of appearing beauties in teaching conditions	Use of different poems in special spatial conditions	
Using different good poems and reading them beautifully while teaching	Multimedia teaching	
Using current aesthetics under specific temporal and spatial conditions	Paying attention to different aspects of beauty in the educational space	
Predicting and increasing digital, multimedia and variable environments		
Beautification and refreshment of physical, emotional, psychological and mental spaces using aesthetics rules, psychology of colors, communications and ...		Unity and coherence
Aesthetics should be product-oriented	Neat appearance of the masters	
Proper appearance of masters and using local joyful cloths and artifacts in special days	Paying attention to practical aspects of the courses	
Consideration of more practical hours compared to theoretical hours in implementation of lesson plan	Paying attention to products of different fields	
Predicting and using special galleries of different fields	Free discussion	
Predicting and paying more attention to open places for students conversation	Using natural positions in teaching	
Using natural positions in teaching and more use of the issue of training green space in the universities	Volunteer training sessions	
Predicting some volunteer training sessions and make up classes for volunteers 'presence		Tools
Using potentials and artistic tools in teaching	Using artistic tools and workshop methods in teaching	
Using natural-oriented methods such as play, song, local stories, leisure activities and ...	Improving expression and mind	
Use of workshop and activity and experience-oriented methods	Freedom of choosing educational space	
Improving master's art of expression		
Using codes and signs, which can trigger learner's unconscious		ve and quantitative self-awareness
Giving freedom to the students to make their decision about changing the physical environment		

Masters' familiarity with aesthetics in teaching	Masters' awareness of aesthetics in teaching	n natio nagi
Familiarity with components of aesthetics in producing artistic work	Producing art works in the fields of	

Table 4. The concepts and topics explored based on curriculum-oriented aesthetics components from experts view for the element of assessment

Concepts	Topics	Themes
Supporting hope, self-esteem and positive self-imagination among the learner	Comprehensive improvement of the students	Qualitative self-awareness
Use of qualitative, descriptive and interpretive approach	Employment of qualitative approach in problem solution	
Paying attention to new and clear solutions of a problem	Continued assessment	Unity and coherence
Use of continued assessment to keep alive relationship between student and master, student and course, ...	Authentic assessment of the students' senses	
Using authentic, open and holistic assessment based on different types of senses and different forms of reflection		Instruments

The main concepts explored from among 20 concepts were selected based on the principles of repetition, emphasis and degree of importance (scholar's understanding and theoretical frameworks). In other words some of the concepts were noted and repeated by several interviewees or a special person has focused on a specific concept or it was selected considering its importance based on literature review and the scholar's diagnostic view to be placed in the final model. Hence, the concepts, which hadn't such criteria were excluded from the final model. Some of the concepts are at higher level of subjectivity or they have close content, hence they were combined in order to summarize them. For example the concept of aesthetics enjoys higher level of

subjectivity compared to the concepts of different types of beauty, ability of aesthetics quality and elements cognition and other way of recognizing the world. Hence, combining these concepts a new concept of aesthetics literacy was born. Using Iranian-Islamic symbols and apparent neatness of master, the concept was presented in the form of physical aesthetic. After making the changes (elimination and combination) from among 250 concepts obtained from interviews, 65 final concepts, 52 topics and 5 themes were explored and selected for integrated patterns of curriculum components and aesthetics training at higher education. From among these concepts and topics a considerable part is in line with the related literature and some parts were also added to the

literature. These concepts were placed in the form of 4 elements of curriculum. Objective element had 15 topics, content element 17 topics, method element had 16 topics and assessment element had 4 topics.

For curriculum development in the literature of curriculum various principles and components were mentioned however, considering the research objectives those principles are mentioned here

that are rooted from principles of aesthetics combined with curriculum components. These principles along with the described rules form foundation and basics presented in determining nature of each element of curriculum. Hence the following figure depicts conceptual underlying pattern which proceeds on components and principles of aesthetics combined with components of curriculum.

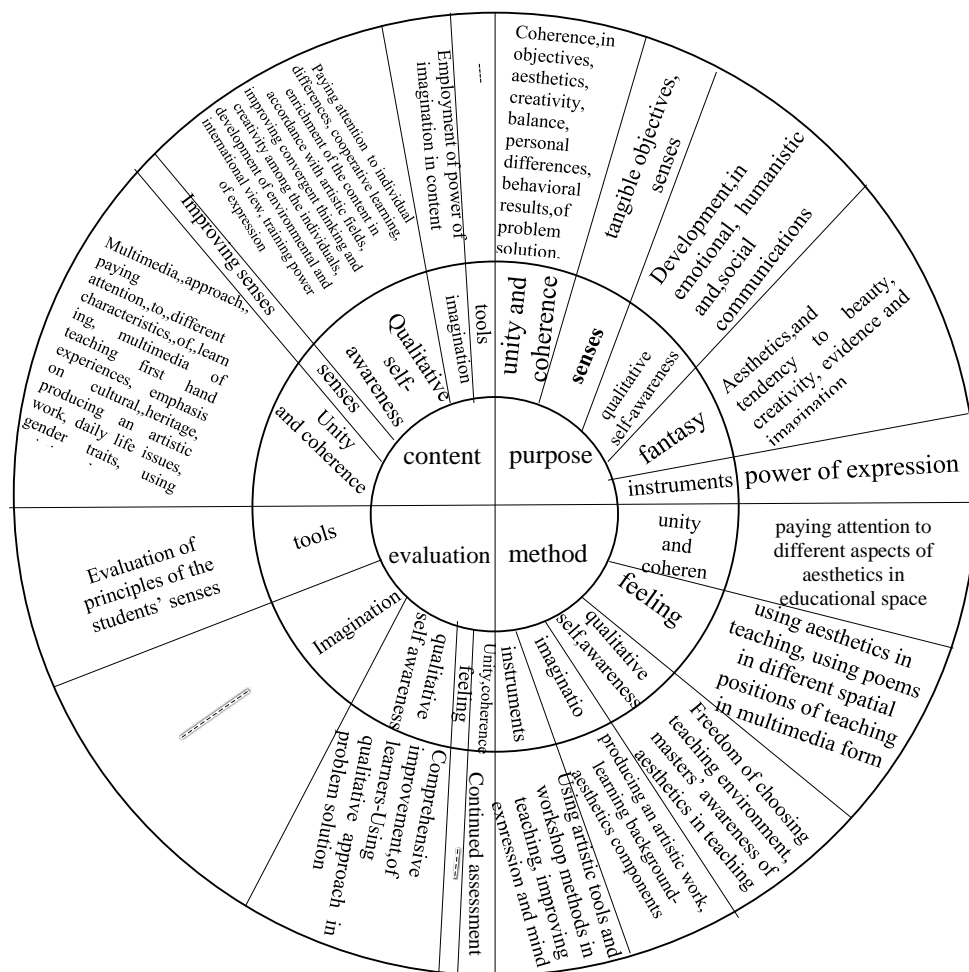


Fig 2. Conceptual pattern of the research obtained from the research data

Elements of conceptual pattern

Objective

1-training imagination, 2-training creativity 3-training power of

evidence 4-training all five senses 5-training and leading aesthetic aspect of human brain, 6-training critical thinking 7-training different types of media

literacy, 8- special attention to emotional objectives and combining it with cognitive and skill objectives, 9-observing accordance and coherence among objectives 10-objectives' attraction, 11- balance of the objectives 12-generality and flexibility of the objectives.

Contents

1-Combining art and aesthetics with other courses 2-Using potentials of all artistic fields to enrich the content.

3-paying attention to cultural heritage and aesthetic traditions 4-Explaining humanistic aspect of art 5-Introducing aesthetics based on the approach of multidisciplinary organizing in all courses 6-paying attention to the characteristics of learners from aesthetics and art point of view 7-involving art expert in curriculum planning and content development 8-establishing similarity among different phenomena which seem inconsistent apparently 9-being balanced 10-predicting blank pages in the books to be filled with design, photo, ... by the students 11-Paying attention to the micro-cultures and local cultures 12-Stimulation and employment of a combination of five senses.

Methodology

1-Paying attention to different aspects of aesthetics in educational space 2-Using aesthetics in teaching 3-Freedom of visiting the space 4-Awareness of the masters from aesthetics in teaching 5-Use of artistic tools and workshop methods in teaching 6-Improving power of mind and expression 7-

Beautification and liveliness of the physical space even emotional space using aesthetical rules, psychology of colors and communications

8-Organizing learning spaces based on learning fields 9-predicting spaces (real and virtual) for free activities of the students and their cooperation in changing the environment

Assessment

1-Assessment of principles of the students' senses 2-Using qualitative approach in problem solution 3-Comprehensive support of learners 4-Continued assessment

After development of conceptual pattern of the research by the experts and key informants of the study field, they were assessed and judged scientifically. Hence, for theoretical validation of the conceptual pattern of the research a questioner containing 6 questions was designed and filled by the experts.

When analyzing the questioner, some objectives were considered for designing the questioner and the underlying items, which included basis of the proposed model and also effect of fields of different models on each other and the proposed relations and the results from questioner analysis included analysis of model structure.

Question 1: how comprehensive is the presented integrated pattern for components of curriculum planning and aesthetics training in higher education (considering all indexes).

Results of the validity of generality of the model have been shown in this part and

reliability of this section has been evaluated based on the related question. From among all 15 respondents 12 of them gave

positive and too much answers and three of them chose the item “it is too high”. Hence positive responses percent is 80%.

Confidence interval 0.95		Mean difference	Level of significance	Df	t	Model comprehensiveness
high	Low					
4.03	3.57	3.8	0.000	14	35.546	

For investigation of the comprehensiveness of the model from experts’ view we used single sample t-test. Results of the analysis indicated that t value is 35.54 at error level of 0.05 and significance level is 0.0000. Hence the issue that the integrated model developed for curriculum plan and aesthetics training in higher education enjoys comprehensiveness, is confirmed by the experts.

pattern developed for curriculum plan and aesthetics training in higher education (dedication of each index to each component)? Results of model exclusivity has been presented in this section and the validity of the section has been assessed based on the related question. From all 15 respondents 11 of them gave positive and very much answer and four of them chose the item much, hence the percentage of positive answers is 73%.

Item 2:
how exclusive is the integrated

Confidence intrval .95		Mean difference	Level of significance	df	t	Exclusivity of the model
high	low					
۳/۹۹	3/۴۸	3/۷۳۳	.000	14	3۱/5۸۸	

For investigation of the exclusivity of the knowledge management of the model from experts view we used single sample t-test. Results of the analysis indicated that t value is 31.58 at error level of 0.05 and significance level is 0.0000. Hence the issue that the integrated model developed for curriculum plan and aesthetics training in higher education enjoys exclusivity is confirmed by the experts.

Results of model homogeneity and coherence have been presented in this section and the validity of the section has been assessed based on the related question. From all 15 respondents 11 of them gave positive and very much answer and four of them chose the item much, hence the percentage of positive answers is 73%.

Question 3: how coherent and homogeneous is the integrated pattern presented for curriculum and aesthetics training in higher education? (homogeneity of the indexes of each component).

Confidence 0.95 interval		Mean difference	Significance level	df	t	Coherence and homogeneity
High	low					
3.95	3.67	3.56	0.001	14	21.258	

For investigation of the coherence and homogeneity of the knowledge management of the model from experts view we used single sample t-test. Results of the analysis indicated that t value is 21.25 at error level of 0.05 and significance level is 0.001. Hence the issue that the integrated model developed for curriculum plan and aesthetics training in higher education enjoys coherence and homogeneity, is confirmed by the experts.

Question 4:

How concise is the integrated pattern presented for curriculum and aesthetics training in higher education? And how naming (the underlying index and concept name) has been observed in it?

Results of model conciseness have been presented in this section and the validity of the section has been assessed based on the related question. From all 15 respondents 8 of them selected positive and very much answer(s) and seven of them chose the item much, hence the percentage of positive answers is 53%.

Confidence 0.95 interval		Mean difference	Level of significance	df	t	Conciseness
High	low					
3.82	3.25	3.533	0.000	14	26.52	

For investigation of the conciseness of the knowledge management of the model from experts view we used single sample t-test. Results of the analysis indicated that t value is 26.52 at error level of 0.05 and significance level is 0.0000. Hence, the issue that the integrated model developed for curriculum plan and aesthetics training in higher education enjoys conciseness, is confirmed by the experts.

Question 5: how accordant is the integrated pattern presented for curriculum and aesthetics training in higher education with

objectives of Higher Education System of the Country?

Results of the integrated model accordance for curriculum components and aesthetics training in higher education with the higher education system characteristics have been presented in this section and the validity of the section has been assessed based on the related question. From all 15 respondents 10 of them selected positive and very much answer(s) and five of them chose the item much, hence the percentage of positive answers is 66%.

Confidence 0.95 interval		Mean difference	Significance level	df	t	Accordance with the higher macro training system of the country
High	low					
3.94	3.40	3.667	0.000	14	29.103	

For investigation of the accordance of the knowledge management of the model from experts view we used single sample t-test. Results of the analysis indicated that t value is 19.10 at error level of 0.05 and significance level is 0.0000. Hence, the issue that the integrated model developed for curriculum plan and aesthetics training in higher education enjoys accordance, is confirmed by the experts.

Question 6:

how accordant is the integrated pattern presented for curriculum and aesthetics training in higher

education with current needs and Iranian universities perspective? Results of the integrated model accordance for curriculum components and aesthetics training in higher education with the higher education system perspectives and current universities needs have been presented in this section and the validity of the section has been assessed based on the related question. From all 15 respondents 12 of them selected positive and very much answer(s) and three of them chose the item much, hence the percentage of positive answers is 80%.

Confidence 0.95 interval		Mean difference	Level of significance	df	t	Accordance with the current needs of the universities
High	low					
4.03	3.57	3.8	0.000	14	35.546	

For investigation of the accordance of the the integrated model of curriculum and aesthetics training in higher education with the current need and perspectives of the universities from experts view we used single sample t-test. Results of the analysis indicated that t value is 35.46 at error level of 0.05 and significance level is 0.0000. Hence, the issue that the integrated model developed for curriculum plan and aesthetics training in higher education enjoys accordance with the current need and perspectives of the universities, is confirmed by the experts.

Results obtained from implementation of 6-item questioner in line with the theoretical validation of the model in the way that considering the data from the questioner and also its analysis, all questions and data are confirmed by the experts. Hence, the integrated model presented for components of curriculum and aesthetics training in higher education enjoys higher validity and it can be used as a basis for designing integrated model of curriculum and aesthetics training in higher education.

Unanimity scales

In this research, for determining level of unanimity among the panel members Kendall's Coefficient of Concordance was used. Kendall's Coefficient of Concordance is a scales to determine concordance degree and agreement level among several things of a class related to N things or individuals. In fact, using this measurement one can obtain rank correlation of K set. Such measurement specially in the studies related to inter-judge reliability is effective. Kendall's Coefficient of Concordance shows that those who have arranged such issue

based on their importance have basically used similar criteria in judging the importance of each of the topics and they are unanimous in this view. The scale is calculated based on the following formula. The scale value when being concordance or in complete agreement is one and in lack of such a complete concordance it is zero. Schmitt presented two statistical criteria to stop or continue decision of Delfi courses. The first criteria are strong unanimity among the panel members which is determined by Kendall's Coefficient of Concordance.

Table 3-4: interpretation of different values of Kendall's Coefficient of Concordance (Schmidt, 1997 p768).

W -value	Interpretation	Confidence about the ratio of factors order
0/1	Weak unanimity	There isn't
0/3	Weak unanimity	Low
0/5	Medium unanimity	Medium
0/7	Strong unanimity	High
0/9	very strong unanimity	Too high

It is worth mentioning that statistical significance of W coefficient does not suffice to stop Delfi procedure. For panels with more than 10 members even very small values of W is considered significant

Results of Delfi's method's first round.

Delfi's first round questioner includes five sections of unity and coherence, imagination, feeling, qualitative self-awareness and instruments, which was delivered to 20 members of the panel. In the first part, Delfi's first round questioner as list of aesthetics training components has been presented from curriculum view

in higher education based on the conducted interviews, past studies and theoretical studies. In this section the respondent gives his opinion about the role of each component in aesthetic training from curriculum view through marking one of the items shown in front of them. These items have been prepared in the form of Likert's spectrum, which included very little effect, little effect, medium effect, much effect, too high effect. Results related to the first part of Delfi's first round questioner, which involved cases such as answers to the items, average responses, their standard deviation, Kendall's digit, importance order

of each factor based on Kendall digit and average responses and percent of the members, which determined rank of each factor such as group training.

Final output of the Delfi's first round indicated that in terms of objective, content, method and assessment it is highly important, playing the key role in all components of curriculum. It is worth mentioning that all indexes related to these dimensions have an average above medium and also have appropriate Kendall's coefficient. Hence, no index was excluded in the first round of Delfi.

Results of Delfi Second Round:

Delfi's second round questioner, like the first round, which included five sections of unity and coherence, imagination, feeling, qualitative self-awareness and tools was delivered to 17 members of the panel, who attended the first round. Then they were completed and collected. In the second section of the Delfi's technique, like first round questioner, a list of aesthetics training components was developed from curriculum view in higher education based on the prioritization criteria of indexes by the experts, presented as a questioner. Moreover, the indexes eliminated in the first round, were also eliminated in this round too. Results of Delfi's second round, as in the first round, were inserted based on priority of each factor and also appropriate Kendall coefficient. Final output of the Delfi's second round indicated that it is of the same importance from the same aspects in average and Kendall dimensions. It is worth

mentioning that all indexes related to all dimensions have an average of above medium and also have appropriate Kendall coefficient. Hence no index was eliminated in the Delfi's second round.

Discussion and Conclusion

Findings of the present research study indicated that art and aesthetics as a view and paradigm of curriculum, include components, inspirations and lots of other components. These components can be used with a focus on important curriculum components such as objective, content, method, assessment in design, curriculum design and development. Aesthetics view in curriculum tries to enter effective and interesting feature of art to curriculum till curriculum partners, like artists, achieve aesthetics joy alongside their activities. By curriculum partners we mean policy makers, curriculum designers, masters and executives of curriculum and learners for each we can obtain some guidelines of research findings. Since objective of this research was to present a conceptual pattern of aesthetics-oriented curriculum for universities of Khoozestan province, so the presented components can be studied from two aspects: first one is designing and developing aesthetics-oriented curriculum and the second is artistic and aesthetic implementation of curriculum.

To reach professional competences of mastering, it is necessary to add aesthetics competence to necessary competences of masters at all levels in addition to

humanitarian, meta-knowledge and meta-cognitive competences mentioned by Rezaei (2018). Even these should be taken into account in whole software procedures, factors and elements (curriculum), hardware (spaces and facilities) of higher education. Aesthetics competences of the teacher teaches him and the students how to react against data mass enjoying well aesthetics elements and how to expand aesthetics view.

Centrality of aesthetics training in teaching, leads masters and students to deep areas of feeling and meaning giving them much more clear vision. Findings of the study indicated for identification of an appropriate method, following which other elements might be improved, we need to use integration of plans approach. Aesthetics training in higher education creates a very good opportunity for role playing of curriculum integration approach with aesthetics. In this approach it is possible to relate aesthetics experiences with real life experiences. Of course, this requires an experienced and well trained master in order to maximize the field efficiency through true understanding of the field and its instrumental nature.

According to the logic, this model can be injected to all dimensions and components and elements of curriculum (Mousapour, 2019). Of course, one of the main necessary principles of training and education needed by the masters for success in education and training is knowledge of aesthetics. Aesthetics helps the

master and student to understand, recognize, interpret and evaluate aesthetics symbols in different forms such as visual, musical, play and literature works. Kharazi & Talkhabi (2017) consider teaching as art of change in mind. The principles introduced in aesthetics training rely on principles, approaches and objectives, on one hand, and affect objectives, content, resources, method and even assessment, on the other hand. The universities should provide the students with the necessary awareness components of aesthetic training in the form of different courses.

Since curriculum development and implementation is conducted in two different environments by different people in educational training system of Islamic Republic of Iran, so some components are related to curriculum development and design and some are related to aesthetics-oriented curriculum plan. Components of objectives, content are used in design and development methods so activists at curriculum planning policy making levels in higher education can employ it in order to produce aesthetic-like curriculum plans. The second group refers to artistic implementation of curriculum plan. Considering aesthetics and artistic aspect of training, teaching, mastering and implementation of curriculum, in short, elements of components of master, learning activities, grouping, space, time and assessment focus on playing artistic role of curriculum plan implementation activists. Another point is that such separation is not in a way to say

that all components of the first group can be used merely at curriculum planning and policy making levels in higher education and the second group is used only at execution level, rather some components of the first group such as leading human's aesthetics, imagination training, creativity and evidences used in the above mentioned objective determination, if not considered at implementation level, sole observation of them at curriculum planning and policy making levels will be void, and will change into unfruitful objectives. Some components of the second group (implementation level) such as considering non-prescriptive time, paying attention to qualitative approach in assessment require acceptance and attention to the qualitative approach in assessment for decision making and centralized curriculum plan in higher education requires attention and its acceptability from experts at curriculum planning and policy making levels. In addition to the above mentioned items the principles mentioned in the proposed model show that this component is used in most elements of curriculum development, because principles of curriculum plan are cases, which are not limited just to one or several elements, rather they can be used in most elements. Hence, in a systemic view actions of activists of these levels influence each other.

Another thinkable issue is the required conditions of employing the proposed pattern. To employ findings of the proposed pattern it is necessary that all policy

makers, curriculum planners in the field of higher education, managers and masters have necessary familiarity and appropriate view toward training and research approach by art and aesthetics or aesthetics-oriented curriculum plan. In other words, an appropriate expansion of implementation of the underlying method of the approach should be conducted. Of course this requires study expansion in the field of aesthetics paradigm, since one of the limitations which will be presented in the next sections is that even experts of curriculum plans and deans of universities and main decision makers especially cultural revolution assembly have not appropriate familiarity with functioning way of the approach by the art and aesthetics and their knowledge might be mostly focused on aesthetics training. This reminds the necessity of developing interdisciplinary knowledge. Hence, development of studies about aesthetics view might help to reach sufficient knowledge in this field till relying on rich scientific resources reach the underlying view among executive entities of curriculum plan, since in case of expansion it is clear that appropriate view is generated among the executive entities and appropriate view by itself is an introduction to the actions necessary for employment of aesthetics components.

The second issue in the field of necessary conditions to use components of the proposed pattern is development of the courses, which can highlight place of aesthetics and its effects in the universities specially in

relation to academic behavior of students in the university. Because of the nature of the proposed pattern, the master can act successfully in artistic teaching and employment of aesthetics components in communicating teaching materials., since aesthetics and its components can change the channel between teaching materials and teaching purposes to more effective learning. Moreover, it helps other masters working in this field, also. Sahasrabud (2005) mentions in this regard: experience in aesthetics can promote the youth's training specially thorough high level thinking skill development. Most of the studies conducted in the field of success indicate that there is a list of cognitive capacities, attitudes, and trends such as imagination, creativity and ability for critical thinking obtained from learning in visual arts, dancing, play and music. Moreover in these studies it has been mentioned that the underlying cognitive capacities (imagination, ...) improve other abilities such as energy focus, focus of understanding, reflection, flexibility, changing the path, exploring the probabilities, new probabilities and generation of the new ideas. Another issue regarding required conditions of employing of the pattern is familiarity and skill learning of masters and students in the field of employing aesthetics and its components in training and education in a way that in the beginning of master profession they should get familiar with training approach being inspired by aesthetics components. Such familiarity can

happen in the form of curriculum and make up session in the universities. Teaching method and artistic training should be one part of their experienced curriculum during their graduation program, since such experiences will fertilize their motivation, self-confidence and necessary skills

The last point is related to the validity of the conceptual pattern proposed in this research. The conceptual pattern was confirmed by the curriculum planners experts of universities at Khoozestan province and the necessary changes were made based on their comments. However, this should not be considered that all findings of the present study are complete and correct, rather it should be noted that the limits might result in presentation of some incorrect issues. Hence, it is necessary to enrich and expand the aesthetics paradigm in curriculum planning in the future studies.

University masters while having aesthetics view toward teaching procedure, should have the necessary skills to employ aesthetics micro- skills. These macro-skills which have close relationship with aesthetics curriculum plans are:

Coherence in teaching

Beautiful and readable handwriting
-appropriate tone of speaking
-innovation spirit
-sense of humor
-Proverbs
-paying attention to mental constructively, operational and exploratory abilities of the learners

-Motivating emotions, feelings and excitement using poem, music, play and story
-Emphasizing inner motivations through preparing aesthetics learning experiences
-Holding small class workshops
-Employing thinking and surprise
These components were confirmed by Sahnani et al. (202), Murphy (2014) and Karami& Yusefzadeh (2018).

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